

The
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The official journal of the
The City of London
Phonograph and
Gramophone Society
inaugurated 1919

ingaugrated 1919

FEBRUARY 1972.



TEATRO + SCALA

DO

Questa sera di Sabato 8 Aprile 1876 alle ore 7 1/2

PRIMA RAPPRESENTAZIONE

del Minibattente in quattro atti di

TOBIA GORRIO

LA COCONDA

Musica di AMILCARE PONCHIELLI

<p>LA GIOCONDA, cantastice</p> <p>LIVIA ADOBO, provvis. mezza di</p> <p>AUTORE BALDINO, un dei capi dell'esercito di Bala</p> <p>LA CIECA, madre della Gioconda</p> <p>ERZO ORIBALDO, Principe guerriero</p> <p>BARBARA, cantastice</p> <p>ITALIA, ragazzina</p> <p>UN CANTORE</p> <p>ERZO, servente pubblico</p> <p>UN PILOTA</p>	<p>Mariano-Musi Modestina</p> <p>Donatello-Rodrigo M.</p> <p>Maria Gromada</p> <p>Berlino-Dani Confesso</p> <p>Gaspero Stalano</p> <p>Adolpho Gualtero</p> <p>Orsopo Gu. Batt.</p> <p>Gianni Andreo</p> <p>N. M.</p>
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Barabattoi - Arcanobetti - Bradori - Fregati - Gastellano - Gualtero
 Mandari - Intorbello, portatore, burlati - Pappalardo - Renna - Romani del Fanci
 Cantori della compagnia della corda - Bardini - Gualtero - Trombadori - Dalmati
 Mori - L'Enchiridio grande - En registri - Il Principe del Fanci - La Signora
 Il Comandante del Divo - dei Cantabili - Un Minibattente - Un Bando della sala
 Un servo Moro - Il Doge

Atto Terzo - La Danza delle Ore

COMPOSTA DAL COREOGRAFO MIGNOR LUIGI MANZOTTI

VENEZIA SECOLO XVI

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FIRST NIGHT
PLAYBILL

See Interpreters of Opera. P.106.

Then

&

Now



SEE PAGE 110

 * THE HILLANDALE NEWS *

The Official Journal of

THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY

(Inaugurated 1919)

No. 65

February 1972

EDITORIAL

In this issue our readers will find a few changes, the headings to your articles are an example. The note on page 115 is another. These changes are indicative of the spirit of the editorial committee. Whilst retaining the tasteful approach of our predecessors, we feel that we can, perhaps, add to the magazine, a new style. With your help, because this is your magazine, we stride into 1972 with a firm belief that we may all benefit from the free movement of ideas and knowledge via this journal.

As always we welcome your letters, although they are not always answered promptly, we do read them all. If you have something to say please do tell us and if you want to know something, again, please write. We will publish your letter knowing that there is someone in the Society who will know the answer. Your collection is as important as any, and we would like to hear how you came across some of your records, how you restore your cabinets and sound boxes, what sort of equipment you have and all the other details that together make this hobby as absorbing as it is.

We get a great deal of pleasure from producing this journal and we hope that you will also derive the same pleasure from reading it in 1972.

Good collecting in this New Year.

MATRIX NUMBERING

BY BJORN ENGLUND

In the early years of the century the Gramophone Company usually assigned matrix numbers to different takes. However, at least as early as 1903 (to judge from the Scandinavian issues I have studied) a second system was also used: the second take was given the same number as the first take with the additional $\frac{1}{2}$. This double system was in use for many years, in fact until the end of 1919. There appears to be a logic behind this use, for at the same session, one title could be given consecutive numbers for the two takes while another was 'plain' with the additional ' $\frac{1}{2}$ ' for any second take.

From January 1920 HMV designated the takes with Roman numerals. DGG used the double system to the end of the acoustic era.

From 1925 however the takes were numbered only as follows:

First take:	'plain'
Second take	$\frac{1}{2}$
Third take	$\frac{3}{4}$
Fourth take	$\frac{4}{4}$
Fifth take	$\frac{5}{6}$

I have not found any discs with higher take numbers but a sixth would perhaps be numbered 6/6.

Of course it is important when making up discographies to note the takes but there seems little chance in finding issued alternative takes on DGG issues. I myself have found only a handful on the Scandinavian issues.

* * * * *

EDISON BELL CATALOGUE by Sydney Carter.

H.L. Dales, a member of the Society, informs us that the singer on Edison Bell 2-minute wax 20343 'Ragtime Cowboy Joe' is H. COVE.

BY ALAN TUTHILL

The sound box is, perhaps the most important part of any acoustic record player, after all it is to the sound box that we look when the record does not play properly; and it is the sound box that receives credit after a stirring performance of a favourite record. But what is the difference between a good sound box and a bad one? after all they all look similar and for that matter most work passably well.

The design of a sound box is very important and the diaphragm which is the part that resonates in sympathy with the vibrating needle, is the part that is most obvious to the eye. It was supposed for a long time that the diaphragm moved backwards and forwards along the length of its diameter and this being so the larger the aperture leading to the horn the more volume and tone would result. In 1928 Harry Gaydon in his book "The Art And Science of the Gramophone" explained that the diaphragm moved in a similar way to ripples on a pond. This of course means that a note transmitted from the needle would register as a decreasing ripple on the diaphragm. Because of the speed of different notes all quickly following each other, the large aperture system would allow, indeed force the listener to hear one note and at the same time all the others that had not reached the outer edge and therefore stopped sounding. This made the recording very distorted and with upwards of ten ripples on the diaphragm, although at decreasing volume as they neared the perimeter, this system made listening a very difficult task. Unperturbed manufacturers sold them as Hi-Fi aids but they were shortlived.

Therefore I would conclude that the aperture should ideally be between one eighth and one tenth the circumference of the diaphragm and that reliance should be made on the horn to provide the required volume and not the aperture of the sound box.

NEXT ISSUE.... CAN SURFACE NOISE REALLY BE REDUCED?

interpreters of opera

by R. Hewland.

Ponchiellis's "Gioconda" stands at the crossroads of Italian opera. Dating from 1876 it comes five years after "Aida" but before "Otello". Ponchielli was the teacher of Puccini. The libretto was written by Arrigo Boito under an anagram. Boito had composed his "Mefistofele", both music and words in 1868, and was to write the librettos for the last two operas of Verdi.

So, here in 1876, we are at a crossroads. It was thought that Verdi had finished with opera. We know now, in our own time, that only "Gioconda" and "Mefistofele" were to survive from the "Age of Verdi".

Hermann Klein once described "Gioconda" as a 'penny-plain-twopence-coloured' opera. Well, so it is. A harbour full of ships, spies, masked ladies, ballad-singers, fisherman exiles returning in disguise and blind beggars are all part of the story. Very exciting.

Ponchielli knew all about opera. This wasn't his first but it was his first success. "Suicidio" is sung in the last act when Gioconda decides to commit suicide rather than let the evil baritone make love to her.

For this article I have listened to four versions of the aria:

Florence Austral (in English) on HMV D 695 (1924)
 Zinka Milanov on long-playing RCA RB 1615 (1954)
 Maria Callas on long-playing WRC OH 193 (1948)
 Emmy Destinn on long-playing HMV CSLP 516 (1914)

Austral was a Wagnerian soprano who attacks the aria with a 'no-nonsense' approach which is as excellent as her diction. I enjoyed her performance until I played the others.

Being a Callas fan I had made up my mind before I sat down to hear these four records that hers was going to be the best. I was wrong.

As far as I know, Austral did not sing this part on the stage while the other three had sung the role regularly, and it shows. All three were famous in the role. This slightly ridiculous opera is exciting, gripping and convincing and needs exciting singing. Callas made her 1947 Verona Arena debut in the part. It was the debut opera of young Gigli in 1915.

Destinn was superb in the part and sings well but, to my great surprise, I realised that she was a lyric soprano with a fine bottom to the voice. She is good, very good, but not 'heavy' enough for the despair. She gives a 'floating' lyric performance but I don't believe she sounds desperate enough. But, oh, what a voice! She lives up to her reputation - she has one of the greatest voices I know.

Callas, from the complete Cetra recording of the opera, sounds like a throbbing violin. It is not tremolo, but throbbing streams of sound. She is desperate; she acts as she sings. Even then, in her early days, her acting is more arresting than her singing. She is Gioconda. She doesn't know where to turn and the pressure on the voice which changes it, under the stress, from soprano to mezzo-soprano expresses this perfectly. If you want an example of 'singing-acting' this is it. If only Verdi had been able to hear her.

Lastly, and to my surprise, the best version of the aria brings us to Zinka Milanov. All right, she has been singing for at least twenty years and you can hear it. The voice is tired, the voice is strained; top notes are reached for, the voice is dark. But she had been singing Gioconda on the stage of the Metropolitan for a long time. She knows the part, she knows the arias and her cello-like voice acts and sings the part so well, that all the faults cease to be faults - you just don't hear them. Listen to this record and see whether you agree or not.

Milanov, one of the greatest dramatic sopranos of the century proves her greatness in this aria.

THUMB NAIL SKETCHES

No 56

By TYN PHOIL

EDISON BLUE AMBEROL No. 2307.

SWEET THOUGHTS OF HOME (FROM LOVE'S LOTTERY).

WORDS By STANISLAUS STRANGE. MUSIC By JULIAN EDWARDS.

SUNG By MARY JORDAN (CONTRALTO) WITH ORCHESTRAL ACCOMPANIMENT.

Julian Edwards and Stanislaus Strange have collaborated on several comic operas that have been big successes. "Love's Lottery" for which Strange wrote the lyrics, and Edwards the music was first given in New York city in 1904. Mme Schumann Heink, the famous Wagnerian contralto was induced to leave Grand Opera to try her fortune in this musical piece, which was specially written for her. Unfortunately, the effort was a failure, although her singing of these more simple melodies, and especially this one "Sweet Thoughts of Home" delighted all who heard her.

Mary Jordan, a prominent contralto of the time was a member of the Century Opera Company, New York, for many years.

* * * * *

BRIEF BIOGRAPHIES

Maria Jeritza was born at Brno on October 6th, 1887. She made her operatic debut, as Elsa, in Wagners Lohengrin at Olmutz during the 1910 season. She went to Vienna in 1911 to sing in the world-premiere of Kienzl's 'Kuhreigen' and in 1912 took part in the Stuttgart world-premiere of the 'first-version' "Ariadne auf Naxos" on October 25th.

After taking part, in 1919 in the Vienna first performance of Strauss's "Frau ohne Schatten" she went to New York to become a member of the Metropolitan roster from 1921 to 1932. She made her entrance as Maria in Korngold's 'Tote Stadt' she took part in many other operas and created Turandot in the first USA performance of Puccini's last opera.

Jeritza made her Covent Garden debut, as Tosca, on June 16th, 1925 and remained for another season.

She published an autobiography entitled 'Sunlight and Song' in New York in 1924.

* * * * *

Joseph Joachim was born in Pressburg on June 28th 1831 and died in Berlin on August 15th 1907.

He began to play the violin at the age of five and gave his first concert two years later. He studied in Vienna in 1841 and was received by Mendelssohn in 1843 during a visit to Leipzig. He first appeared in London at Drury Lane on March 28th 1844 where he was a great success.

He became Concert master of the Weimar Court Orchestra while Lizst was conductor. In 1869 he organised the famous Joachim Quartet.

He was very popular in England and appeared frequently to a warm welcome. He also composed some works for the violin.

* * * * *

NEW VICE PRESIDENT

Dear Mr. Chairman,

At a recent monthly meeting I was, in my absence, appointed a Vice President of the Society. May I express my thanks and appreciation of this honour to you and all the members, and assure you I will try and do all I can for the Society.

Yours sincerely,

George Frow

* * * * *

THEN AND NOW by ALAN TUTHILL

No 2

For my second stop in this series I went to No 64 Regent Street where I was to find what was once the salon of the famous Pathé Frères. The place has certainly changed. In fact I had a great deal of trouble finding where the salon had been because during the rebuilding that has changed the street, the numbers have been altered around and number 64 as it was, is now number 62.

To tell you about this place I would do best to refer you to an article by a subscriber to "The Sound Wave And Talking Machine Record" written in 1906.

"Messrs Pathé, as is well known, are always to the forefront in matters artistic, and I fully expected to find a first class establishment, but I was not prepared for what I saw by any means. The reception salon, as the firm terms it, is really splendid, replete with everything necessary to the comfort of visitors, artistically arranged to charm the eye.....Round the walls are stacked, in neat racks, a large stock of records, while above, hang portraits of several of the world-famed singers whose voices are to be heard on the new discs.....There can be no doubt that they are a huge success. From first to last, I thoroughly enjoyed my sojourn with them, as I am sure everyone will who visits this new talking machine "Palace of the West".

The change to the building although historically regrettable, was necessary because even in 1906 the building in this very famous street were rather dilapidated.

For this article I really must thank all the friendly people at the "National Monuments Record", Whitehall, who kindly supplied the original photograph.

Next Issue.....It is a secret at the moment but I can tell you this. It's only four feet wide at the base and is the smallest landmark I've ever seen.

PHONOGRAPHS IN THE SUNBy George Frow

On a recent late summer's day, I was driving along the coast road in southern Spain, about midway between Malaga and Gibraltar, when a sign caught my eye....."MUSEO DEL GRAMOFONO". You don't have to be a full-blooded Spaniard to understand that, and apologising for a built-in weakness to the other occupants of the car, I swung it up the side road whither the sign pointed.

A splendid white villa was partly hidden behind a high wall, and a double front door liberally supplied with door knockers (the Spaniards have fine front doors and door ironmongery) appeared to be the repository of the collection.

The door opened on to a small courtyard and one was aware of palms and pretty climbing plants, while the hall of the villa was laid out as an art gallery. A small marble stair in the corner led up to the "Museo del Gramofono" on the first floor, and in place of the usual glass cases or slotted angle shelving, many of the machines were displayed on flat flag stones jutting out from the wall. The white walls and marble floors suggested little hint of dust and all the instruments were displayed in the open position, which is more than most of us care to do.

As a prelude to the talking machine age, there was in the middle of the room, a small collection of disc and paper organettes, which all seemed to work satisfactorily. The cylinder phonographs were principally Edison models, with several graphophones and a Pathé; there were also a good sprinkling of European machines which were of types new to your correspondent. Starting with the Edison models, there were the Spring Motor (with Betitni reproducer, incidentally) a suit-case and long case Home, three Standards and an Amberola 30, but the absence of a diamond/Cygnnet combination suggests these may not have reached Southern Europe in any great quantity, bearing in mind living standards of the day. Several Gramophone were noted, among those being the Eagle and the QQ, as was a Pathé Royal, equipped for intermediate cylinders.

A section was given over to office machines, there being a beautiful specimen of the Edison Business phonograph of 1906, and several Dictaphones and Parlograph office machines were noted, some scattered amongst entertainment machines. One that particularly caught my eye was the Pathépost, similar to that illustrated in the August 1971 HILLANDALE NEWS.

For the writer's eye, the gem of the disc machines was an early H.M.V. Gramola, dated around 1909, with a flap lid, stained-glass doors and full art nouveau treatment. There was an interesting example of a Pathé gramophone with a conical diffuser sound box, and several Victrolas with open and enclosed horns. The trade mark model shown had a nickeled horn; nickeled horns of this era are not so often found in Britain they are usually brass, or lacquered, or mixed, but several of the horn machines of this period, 1900-1903, had nickel-plated horns. The sight of a small name plate on an otherwise rather ordinary anonymous table gramophone bought me up with a jolt on this balmy Mediterranean morning. It bore the name of Jake Graham of Liverpool, a dealer from the earliest days, and surely known solely to British collectors who find it stamped on phonograph material; without a doubt the machine was a recent import. A display of small-size and portable machines included the ubiquitous Puck, in two styles, and several of the Peter Pan and Mikkiophone types, and also a smaller version of the Decca Portable. A portable Odeon, also illustrated in the August 1971 issue, was a new encounter as was the Pailard Maestro-phone in a sewing box.

In addition to the small organs and the talking machines a few early wireless sets and accessories were on show together with several items of telegraphic equipment; there were small wall displays of records.

All are well cared for indeed, but it would be desirable to have a good shake up in the horn department (there were too many 'as found' horns on machines, some disproportionate and hideous) and some of these gave a hybrid look to the machines. A lot more accuracy in the Guide would be desirable; the dates given lean too much on patent plates and in many cases are far too early; also Edison and Columbia are never synonymous.

A great deal of care is obviously invested in these machines, and it is a representative collection of around about the middle period (1897-1915) no talking machine is earlier, a few are later. Not being aware of any other collection in Spain, it might be the most comprehensive in that country; and should their holidays take them to the Costa del Sol, members are recommended to spend an hour or so at the 'Museo del Gramofono'. It would be hard to think of more agreeable surroundings for such a museum.

The villa is owned by an Ohio couple, Mr and Mrs Kreisler, who live in Madrid, and the young curator who so ably demonstrated and explained the machines was Senorita Maria Rosa Iglesias. The address is 'Kreislars', 'Los Portales', Carretera de Cadiz, Marbella, Malaga, Spain.

* * * * *

HERE TODAY GONE YESTERDAY _ _ _ _ _

N07 REGAL MXI

By Jim Hayes

The life span of this twelve inch double sided 78 rpm series was from March 1930 to December 1930. The catalogue extent ran from MXI to MX20 inclusive. The discs retailed at 4/6 each and were manufactured by the Columbia Graphophone Co., Ltd. In January 1933, when the Regal and Zonophone labels were "married" to form "Regal Zonophone", the series was re-pressed as the Regal Zonophone MXI series.

In the following alphabetical artist listing, the catalogue number is followed by the matrix and tune title. Details of any of the "missing matrices" will be welcomed by the author.

BAND OF H.M. ROYAL AIR FORCE

May 30 MX6 The Geisha Selection, Pt. 1 & 2
 Jul 30 MX10 A Country Girl Selection, Pt. 1 & 2
 Nov 30 MX18 Songs of Britain Selection, Pt. 1 & 2
 Dec 30 MX20 Favourite Hymns, Pt. 1 & 2 (WARX 28-29)

CLASSIC SYMPHONY ORCHESTRE

Mar 30 MX1 Light Cavalry Overture, Pt. 1 & 2
 Mar 30 MX3 Coppelia Ballet, Pt 1 & 2
 Apr 30 MX4 The Merry Wives of Windsor, Ovtre, Pt. 1 & 2
 May 30 MX7 Zampa overture, Pt. 1 & 2
 Jun 30 MX8 Raymond overture, Pt. 1 & 2 (WA 5318-5319)
 Sep 30 MX13 Peer Gynt Suite, No. 1, Pt. 1 & 2

THE LAUGHTER MAKERS

Oct 30 MX15 A Brass Band Rehearsal, Pt. 1 & 2
 Nov 30 MX17 Our Operatic Society Rehearsal, Pt. 1 & 2 (WARX 30-31)
 Dec 30 MX19 Our Amateur Night, Pt 1 & 2 (ARX 36, ARX 37)

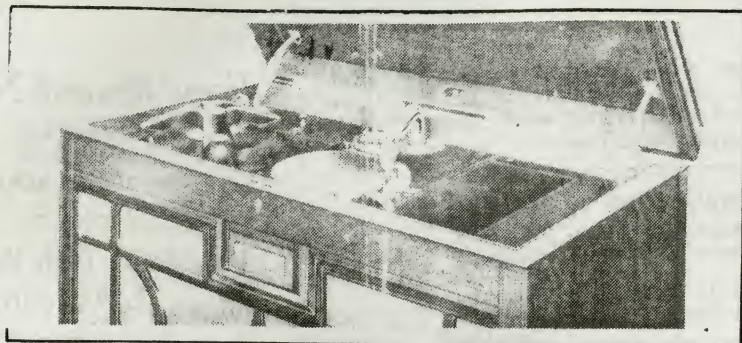
REGAL SALON ORCHESTRE

Apr 30 MX5 Liebestraum: Rigaudon de Dardanuns
 Jun 30 MX9 Le Cygne; Serenade
 Jul 30 MX11 Memories of Mendelssohn, Pt. 1 & 2
 Aug 30 MX12 Memories of Schubert, Pt. 1 & 2
 Sep 30 MX14 Memories of Beethoven, Pt.1 & 2
 Oct 30 MX16 Memories of Mozart, Pt.1 & 2.

THE VARIETY SINGERS

Mar 30 MX2 Music Hall Memories, Pt 3 & 4 (1 & 2 on Regal
 G 1083)

Jim Hayes now has available for the George Formby collector the George Formby 78rpm 1926 to 1951 catalogue. This is a list of the 78s that George recorded for Columbia, Decca, Dominion, Edison Bell Winner, H.M.V. Regal, Zonophone, Rex, and Voice of the Stars. Detailed are (a) month and year of issue (b) catalogue number (c) matrices (d) tune titles. Price 15p. plus 4p. post and packing from: Jim Hayes, [REDACTED], Liverpool, L21 0JA. Also available the Jack Payne Imperial 1932 to 1934 list @ 10p. Dick Powell 1933 to 1948, at 5p.



The Lid is shown open. An electric lamp is tilted to provide direct illumination.

The "His Master's Voice" Automatic Gramophone is equipped with the latest type of sound-reproducing mechanism, including the No. 5a Soundbox and the new patented "re-entrant" Tone Chamber.

The principle of "matched impedance" is applied throughout from the Stylus Bar which holds the needle in the Soundbox to the external opening of the Tone Chamber.

The New "His Master's Voice" is the ONLY type of gramophone so constructed. In Figure 1, the records are loaded on the spindle of the platform on the left of the turntable, corresponding to the order in which they are to be played. The mechanism is started by operating the main switch and pressing the starting button either on the instrument itself or on the distant control pedestal. No further attention is necessary.

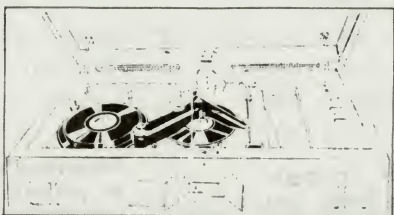
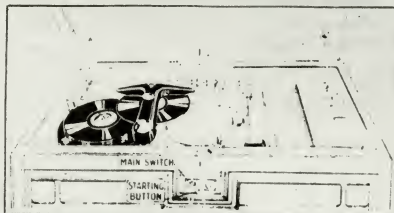


Figure 2

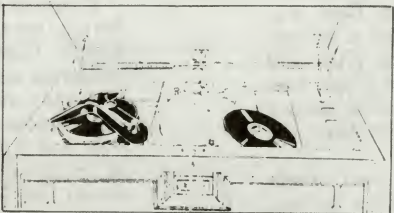


Figure 3

IMPORTANT. It is essential that no needles other than the "His Master's Voice" patent "TUNGSTILE" needles be used with this model. They are semi-permanent and will play many times without being changed. On no account use steel needles with this gramophone.



"His Master's Voice"

AUTOMATIC GRAMOPHONE

A mechanical "hand," known as the Feed Arm, lifts a record from the top of the pile and moves with it towards the revolving turntable the soundbox lifting itself out of the way.

Having placed the record on the turntable (Figure 2), the Feed Arm then returns to the pile of records. While this movement is in progress the soundbox moves over to the revolving record on the turntable, placing the "Tungstyle" needle gently on the outside rim of the record and the music commences.

On completion of the record (Figure 3), the soundbox is lifted automatically, and the record is ejected by the revolutions of the turntable into a special rubber-lined compartment while another record is placed in position on the turntable by the Feed Arm. This procedure is repeated until the whole programme has been completed, when the mechanism stops.

more conversant with French repertoire. He has sung in nearly all the musical centers of the world and has everywhere been received with great enthusiasm.

Other Operatic Airs in Italian

- 28114 *Cavalleria Rusticana*—Racconto di Santuzza
"Voi lo sapete" (MASCAGNI) Soprano. In
Italian Maria Labia
- 28115 *La Traviata*—Di Provenza il mar (Thy
Home in Fair Provence) (VERDI) Baritone. In
Italian Carlo Galeffi
- 28116 *La Gioconda*—Cielo e mar (Heaven and Ocean)
(PONCHIELLI) Tenor. In Italian Carlo Albani
- 28118 *Thaïs*—Alessandria (MASSENET) Baritone. In
Italian Giovanni Polese
- 28123 *La Sonnambula*—Cavatina—Come per me
sereno (BELLINI) Soprano. In Italian
Maria Galvany

IF THIS RECORD APPEARS DIRTY OR SOILED ON THE SURFACE, IT
CAN BE CLEANED SUCCESSFULLY WITH A DAMP CLOTH.

GIACOMO MEYERBEER (properly named Jakob Liebmann Beer) was born at Berlin, of Jewish parents, September 5th, 1791. His father, Herz Beer, was a wealthy banker, and his mother a woman of rare mental and intellectual gifts and high cultivation. He was their eldest son, and a legacy from a rich relative named Meyer caused the boy's name to take the form in which it is known.

Meyerbeer's genius showed itself early in his life and at the age of nine he was reckoned among the best pianists in Berlin. In 1838 the book of "L'Africana" was given him by Scribe. He became deeply interested in it and the composition, re-composition, and altering his work occupied him to the rest of his life. He died in 1864. "L'Africana" was first performed at the Academie in Paris in 1865. In spite of the numerous changes the composer made—so many indeed that the final score hardly bore any resemblance to the original—this opera is considered the most purely musical of all

Edison Record No. 28127

TENOR SOLO
(IN ITALIAN)

By CARLO ALBANI

O Paradiso! (Oh Paradise!)— L'Africana

Music by GIACOMO MEYERBEER

Meyerbeer's works. None is so melodious, so pathetic, or so free from blemishes of conventionality.

Vasco di Gama, officer in the Portuguese Navy, takes two negro slaves before the King's Council in Portugal to prove his discovery of the existence of a strange land and race of people. After many incidents the explorer, guided by one of the slaves who has fallen in love with him, succeeds in reaching this African country. Act IV shows the Temple of Brahma. The explorer enters, and entranced by the beauty of this wonderful land of which he has dreamed, voices his admiration in the aria "O Paradiso," which, because of the great opportunities it gives the singer for vocal display, is a favorite one with all.

Carlo Albani, the famous Italian tenor, made his first appearance in the Verdi opera, "La Forza del Destino" at Milan. After having sung in Italy, he went to Paris where he sang during four years at the Grand Opera, in order to make himself

PRIVATE COLLECTOR
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WOULD LIKE TO CORRESPOND WITH
OTHER MEMBERS WHO SHARE THIS INTEREST

Dick Sepic,

[REDACTED],

PASADENA,

Ca 91104,

+++++ UNITED STATES +++++

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COLLECTOR WOULD LIKE TO PURCHASE

any type of Cylinder Phonograph and Parts, Cylinder Records, Horned Hramophone, Musical Box, Polyphon, or any other type of mechanical music, preferably in need of restoration, as this is my hobby. Anything at all would be welcomed.

DETAILS & PRICE PLEASE! LARGE ITEMS COLLECTED ANYWHERE

M. J. Burt, [REDACTED], LEEDS LS 6 2 JB, Yorkshire

Tel: [REDACTED]

=====

G & T Collectors --- PLEASE NOTE !!!

Mr. P. Walters, [REDACTED], W. 5., would like to know if anyone knows the whereabouts of 2 G & Ts by Richard Temple

2-2928 Obetter far to live and die (Gilbert & Sullivan)

02016 I am a friar of orders gray (1903)

=====

Edison O P E R A Phonograph wanted

Dr. R. Parkinson, [REDACTED], Waltham Abbey, Essex. (Tel: [REDACTED])

ANY REASONABLE PRICE PAID.

M A N Y R A R E A N D U N U S U A L
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are pictured and described in our latest, well illustrated 50 page catalog/reference book. Included are many types of ZONOPHONES, EDISONS and COLUMBIAS.

The catalog also includes Scientific Instruments and other mechanical musical devices. For your copy of our current catalog send 2 dollars. If you would like a one years subscription to all of our catalogs and supplements, the cost is 4 dollars.

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NEW JERSEY, 07601,

(Telephone no:- [REDACTED])

INTERESTED IN MILITARY MUSIC, ITS HISTORY, PLAYERS, COMPOSERS, CONDUCTORS? The Military Music Section of the Military Historical Society meets bi-annually in London and publishes its own magazine. Details from: E.L.S.Plunkett, [REDACTED], Lakenham, NORWICH NOR 84C, Norfolk.

RECORD REVIEW. Come new RHAPSODY Records.

by George Frow

One of the latest L.P. album series of re-issues to come our way is the Rhapsody series, distributed by President Records, 1 Westbourne Gardens, London W.2. 5NR.

Of the first five to hand are two which feature John McCormack (RHA 6001, MCCORMACK IN IRISH SONG) This contains six items each side, the first featuring principally transfers from 12 in. Victors, the second mostly from Odeon/Regal labels. Most of these are very good indeed, and one can soon distinguish between the two, the Odeon/Regal transfers having a tubbier accompaniment. Several of the songs on side two will appeal to Irish patriotism, nationalism is the contemporary word. Surely "Avenging and Fright" is "A Nation once again", and this is the least distinct track. This record has some lovely songs on it, and for me perhaps the version of "The Snowy-breasted Pearl" is perhaps the most

enchancing in every way. The individual items are as follows-

- | | |
|--------------------------------------|-------------------------|
| 1) Irish Emigrant | 1) Savoureen Deelish |
| 2) Has sorrow thy young days shaded? | 2) Boys of Wexford |
| 3) Kathleen Mavoureen | 3) Croppy Boy |
| 4) Killarney | 4) Snowy-Breasted Pearl |
| 5) Come back to Erin | 5) Avenging and Bright |
| 6) Auld Flaid Shawl | 6) God save Ireland |

(McCORMACK SINGS BALLADS - RHA 6005) gives us thirteen songs, which date from 1907-1912. This record has a good presentation, with dates of recordings and notes by Richard Bebb. Several of them are Irish song, but we have Landon Ronald's "O Lovely Night", "Drink to me only", "Ah! Moon of my Delight", and the very rare duet with Sammarco "Li Marinari" by Rossini. This selection shows McCormack coming into his prime, and changing his allegiance from Odeon to Victor. His "O Lovely Night" is superb, and a personal preference, though probably due to the age of the record, the last few bars are very uneven.

Many of the originals on both these McCormack collections would now be difficult to obtain, and for this alone, both these records are recommended. The items on RHA 6005 are as follows:-

- | | |
|---------------------------|--|
| 1) Dark Rosaleen | 1) Li Marinari (with Sammarco) |
| 2) I hear you calling me | 2) Like Stars above |
| 3) O Lovely Night | 3) O Lovely Night |
| 4) Drink to me only | 4) Child's Story |
| 5) My Lagan Love | 5) A Farewell |
| 6) Ah! Moon of my Delight | 6) Take, O take those lips away |
| | 7) The Harp that once through Tara's Halls |

(TOP OF THE BILL RHA 6002) contains recording by Lauder, Little Tich, Marie Lloyd, Stratton, Forde, Leno and Albert Chevalier, and after commending the McCormack re-issues, I have some reservations about this music-hall compilation. I wish the content had been spread a little wider, less worn original copies had been used, and the engineering a lot cleaner. There are, however, new generations who will never be able to find the 78s of this material and will be grateful for this L.P. and the brief biographies of the artistes by Mike Balbridge. Contents are-

LAUDER: I love a Lassie; Same as his Father, LLOYD: Put on your Slippers; Every Little Movement; STRATTON: I may be Crazy; Lily of Laguna; FORDE: Anyone here seen Kelly? Hold your Hand out Naughty Boy; CHEVALIER: My Old Dutch; 'E can't take the noise; LITTLE TICH: The Gas Inspector; LENO: Going to the Races.

Further RHAPSODY records will be reviewed in the April HILLANDALE NEWS. The price of these records is 99p, full list obtainable from President Records, address as above.

CLEARANCE OFFER of Gramophone Equipment

by Sydney Carter, [REDACTED] Worthing, Sussex.

- 1) Acos lightweight pickup with two heads
- 2) Collection of small-size records, including Kiddyphone, Mimosa, Little Marvel, Crown, Victory, Radio, etc. (total 22)
- 3) Record Albums, 10 and 12 inch, each holding 12 records, mostly HMV (total 9 albums)
- 4) Connoisseur super lightweight pickup with 33 r.p.m. diamond head, In box and as new
- 5) The DOLMETSCH Recordings, Clavichord, Harpsichord, Lute, Viol, etc, (6 records)
- 6) Fine collection of Operatic and Ballad H.M.V. scarlet label 78s, including Caluso, Galli-Curci, Chaliapine, Björling, Gigli, etc. (20 records)
- 7) Small collection of the lesser-known makers, including Syrian, Bulgarian, Acos, Guardsman, etc. (12 records)

Also a few other items of Gramophone equipment

.....the lot for £ 20

W A N T E D.....

5 inch diameter cylinders for Edison CONCERT Phonograph
A recording blank for same, if possible
6 inch long dictating cylinders for Parlograph machine
Shaving machine for these office cylinders.

Klaus H. Dieter, [REDACTED] Einsteinstrasse 99, W. Germany

DISC RESEARCH ENGLAND - Numerical Catalogues of popular English 78
Disc Gramophone Records. For details of publications now available,
send a 4p. stamp to-

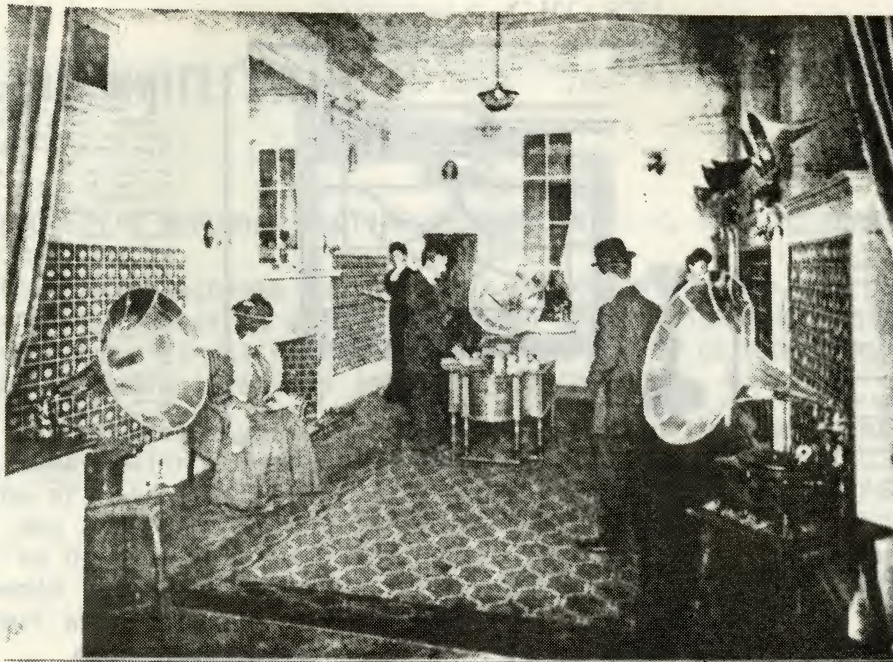
Jim Hayes, [REDACTED], Ford, Liverpool L 21 0 JA

+++++

LIGHT ORCHESTRAL MUSIC enthusiasts are catered for in the COMMODORE
SOCIETY'S MAGAZINE. Send for a free copy to Stuart Upton, [REDACTED]
[REDACTED], Purley, Surrey. Regular monthly meetings held.

+++++

Gramophone needle packets or tins wanted, full or empty, for exchange
or sale. Makes other than Songster, H.M.V. or Columbia preferred.
GEORGE WOOLFORD, [REDACTED], Bromley, Kent BR 1 5 SO



Look-Out For Those LABELS

Part of what makes our hobby interesting is the scarcity of items connected with it. Over the years records have got more difficult to find and have subsequently risen in price. But there are some items that are even more hard to find than the records. We refer to the slips of paper that sometimes are found in cylinder boxes, the supply of these was a great deal less than the supply of cylinders and your chances of collecting a complete set are regrettably a little slim. Many members have not even had the fortune to see one, let alone own one.

In an effort to remedy this we are publishing each issue until we run out of slips, a facsimile of one label. To do this we need your help because the editorial staff have a very limited supply of these slips and we ask if you would look through your shelves and lend us any that you find. It is possible that there is not a complete set, even taking into account that they are scattered all over the world, but if we can all pool our own copies there is a very good chance that all of us will eventually end up with a set even if we don't have all the cylinders to go with them.

So if you can help, please send your labels to us the process that they go through is not at all dangerous to them and they will not be harmed in any way. We will put them in a plastic sleeve upon arrival and print your name on the sleeve to avoid any mix-up; all receipts will be acknowledged and all labels will be sent back by registered post.

If we receive a good response to the series we will publish as many as can be fitted in each issue.

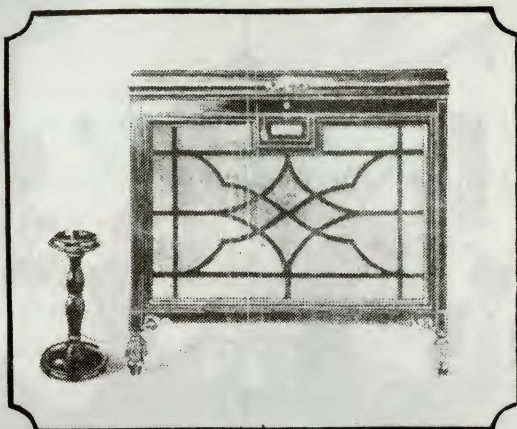
SEE PAGE 118.

THE GRAMOPHONE THAT CHANGES ITS OWN RECORDS

At some time or other every owner of a gramophone has wished that the instrument could "change its own records." That wish is now an accomplished fact, a "dream come true."

Those seeing the new "His Master's Voice" Automatic Gramophone for the first time have really found it difficult to express their astonishment at the robot-like ease with which this remarkable invention carried out its various functions. It really has to be seen to be believed.

This wonderful instrument:
Plays 20 records, ten or twelve-inch, in any pre-arranged order, and stops itself at the finish.



The Automatic Gramophone. The Cabinet is of walnut in the standard or This "Distant" Control Pedestal is supplied with 30 feet of flex and plug. Actual height of Pedestal 18 1/2 ins.

The controls are operated either from the instrument, or from a "distant" control pedestal which may be placed up to 30 feet from the instrument.

In order that full advantage may be taken of the "Automatic" principle, a number of complete works in "His Master's Voice" album series is already available with the couplings of the records arranged in a special sequence to admit of their being played on "His Master's Voice" Automatic Gramophone.

Particulars of the sets available, which include Chamber music, Orchestral works, and Operas, can be obtained from any "His Master's Voice" accredited dealer. The repertoire of such works specially arranged for use on the "Automatic" will be added to from time to time.

"His Master's Voice" Automatic Gramophone

Model Auto 1b

The Internal and External fittings are finished in Florentine design bronze colour.

This model is electrically driven and entirely automatic.

Two forms of control are provided: 1. Direct control from the instrument itself. 2. "Distant" control by means of the Portable Switch Pedestal forming part of the equipment. This is connected to the instrument by means of a flex and plug which are also supplied.

The mechanism is driven by a universal electric motor, and is fitted with an adjustable resistance, which allows it to operate on voltages ranging from 60 to 250 volts, either direct or alternating current of any frequency up to 100 cycles. It is fitted with a new "His Master's Voice" patented re-entrant tone chamber, ball-bearing tone arm with No. 5a Soundbox, all of which are designed on the scientific principle of "matched impedances." The Cabinet is in the best satin finish with automatic lid stays operated by one hand. Lid lock, clips for holding "Janglestyle" needle fins, together with box for used needles. An electric lamp is fitted to provide direct illumination. The equipment also includes a "His Master's Voice" Instantaneous Speed Tester.

PRICE COMPLETE:

Walnut £125. Mahogany £140

(The lid stays can be fitted to either Walnut or Mahogany by special order for an extra 10/-)

These prices do not apply within the Irish Free State.



IT CHANGES ITS OWN RECORDS!



AT THE WHITE SWAN

THE SOCIETY'S NOVEMBER MEETING REPORTED BY A. Johnson

Our November programme was given by Roger Hewland who, besides being a new member is also a very keen and knowledgeable opera enthusiast. It was his task to convert all of us Music Hall lovers to Opera lovers in just one evening.

His programme was different than usual in that he spent much more time telling us about the opera and the facts that led up to the aria that was being sung than actually playing the record; this was a welcome relief for some, but because of his enthused talk he drew most of us right up to the edge of our chairs with suspense before unravelling the plot and explaining why the singers were singing in a particular manner.

He chose Pathé Hill-and-Dale records and Len Watts was kind enough to lend his equipment for playing them on. Of the ones that he played "Ave Maria" stood out very well sung as it was by Celeste Boninsegna. We also heard Vallin's version of "Mi Chiamino Mimi" from "Bohème" followed by Maria Delna singing from "La Vivandiere" and Constantino singing from "Lohengrin". After choosing about a dozen records he rounded off the evening with Joseph Mann singing The Flower Song from "Carmen".

This was a very interesting evening and, judging by the applause at the end, very welcome. We look forward to Roger's next programme later on in the year.

* * * * *

The December meeting recital was given by Roger Thorne. He demonstrated each of the six machines arranged at one end of the room. Music Hall disc items were played on a reflecting Pathéphone

/cont. on p.125

RECORD RESEARCH ADVERTISEMENT

from Frank Andrews

THE JUMBO AND VENUS CATALOGUE LATEST REPORT

I am still continuing to type out the catalogue as an Alphabetical Order of Artists listing, in spite of the numerous blank entries I have found from the Great War period. Why these Lindström controlled Jumbos were never advertised whilst the other Lindström labels were still remains a mystery to me.

I have now reached the end of the Jumbo Military Band which, as one would expect, are the most numerous of any artist on this label. To anticipate the catalogue a little, I will divulge that Albert Whelan has the next most numerous entry, and the whole catalogue is very rich indeed with well-recorded artists from the Music Halls.

I have only two sources of information left open to me. One is the National Press of the Great War era, and the thought of wading through all the dailies appall me when I have no certainty that there were any advertisements at all. The other source is the Institute of Recorded Sound to which I have written in the hope that they will inform me of what they have or allow me to research myself; so far no reply!

Member Johnny Hobbs did phone in with two Venus Record details, all the way from Nottingham, and they were both on my "blank entries" list. Thank you, John.

Here again for those of you who have not sorted through your huge collections yet, here are the "blank entries" numbers of the Odeon recorded Jumbos. (Not Odeon-pressed as stated heretofore).

361, 376, 872 to 882, 967 to 984, 1038, 1060.

From the Beka/Lindström recorded Jumbos, and the Venus Records, I have notice of the following numbers only:

1266	1301	1340	1413	1478	1510	1610
1276	1310	1348	1417	1484	1517	1612 to 1616
1280	1313	1355	1426		1518	
1296	1314	1363	1428		1534	
	1315	1367	1441		1537	
	1317	1369	1443		1540	
	1327	1370	1446		1547	
	1330	1371	1451		1569 to 1589	
	1334	1378	1455		1596	
		1393	1458			

I want any information against numbers not included in this group. Come on, have a look through your collections. You may discover some gem which you had forgotten you ever possessed.

Please write or phone to:

Frank Andrews,

Neasden, NW10.

* * * * *

ENGLISH ISSUED PATHÉ DISCS: A DESPAIRING PLEA

By Frank Andrews

After nearly twenty years of compiling and cataloguing Pathé vertical-cut centre starting discs, Len Watts, Hon. Chairman of our Society is now nearing completion of all the English issued Pathé discs from the first releases of Jan 1907 to the last dribblings of 1917/1918, when war-time conditions prevented Pathé Frères from maintaining their usual output from France. Pathé discs of course, were never made in England before the Great War.

There were five main sizes of Pathé discs, all in metric measurements, but commonly referred to in England as 8½", 10", 11", 14", and 20" diameter.

The 11" diameters are the most difficult to catalogue for two reasons. Firstly, in January 1907, the earliest Pathé Discs of 11" diameter, single-sided were put on sale, and continued as such until the Autumn, when, along with the introduction of the double-sided 8½" diam. discs, the 11" size began to be issued as double-sided discs.

As single-sided discs, the 11" had no catalogue number, the record number being that of the master cylinder from which it had been pantographed. When the double-sided discs appeared, it was necessary to give the records a catalogue number common to both sides and for these numbers Pathé Frères allocated a block of numbers, 10 to 999. Now, having already released a considerable number of single-sided discs when the double-sided discs appeared, Pathé coupled the extant single-sided together and allocated them with catalogue numbers, commencing at no. 10. These discs were never advertised with these numbers; generally, the only reference one can find to them is in the complete catalogues issued in the years 1907, 1908, 1909 and 1910. This brings us to the second reason why these early 11" discs and subsequent issues are hard to catalogue.

When Pathé Frères deleted a catalogue number they were not content to leave it at that, but saw fit to use the number again for a later issue. Not only that, if this number was deleted again, then it was employed for a third time. So you will appreciate that it is essential that the first use of the number is discovered before we can say with accuracy how many times a particular number was in fact used. One would have expected that the numerical progression of the master numbers would have clinched when a certain number was used, but unfortunately, Pathé had the habit of issuing records taken from very early master cylinders mixed in with more modern recordings.

We are therefore in urgent need of any 112 Pathé disc Catalogues or supplements before the March 1910 catalogue. The loan of, or the knowledge of, any of these would be much appreciated.

PLEASE COMMUNICATE WITH FRANK ANDREWS

* * * * *

Society Issues

A.M. Ember


Members possessing the excellent new edition of the Oakwood Press series, Volume 8 - Columbia, may have noted pages 187-192 concerned with these issues, of specialised interest. Recently I was fortunate enough to obtain 7 discs not listed, being all religious works, however I feel they command enough interest to be included. The label is dark red, with the medallion in gold above the spindle hole. All the lettering is in gold, and the words "Columbia Graphophone Co", appears in very small print at the circumference.

All the discs are 12", and bear the legend, "Published for The Church of English Church Music. Sung by The Choir of the School of English Church Music, Chislehurst, Kent. (Britain). Recorded at the Church of the Holy Sepulchre, London."

The date of recording I would estimate as being 1939, just before the last war. They are very well recorded with full depth, good range and little distortion, although a small loudspeaker cannot accept many of the lower organ chords.

Details of the discs are as below, there possibly being further items to fill the matrix number gaps.

- | | |
|---------------------|-----------------------------------|
| CAX8574-1, ROX194. | Light's Glittering Morn. |
| CAX8590-1, ROX194. | The Strife is O'er. |
| | Jesus Shall Reign. |
| CAX8620-1A, ROX196. | Spirit of Mercy. |
| | Songs of Praise. |
| CAX8621-1, ROX196. | Holy, Holy, Holy. |
| CAX8622-1, ROX197. | Thou Art the Way. |
| | O Help us, O Lord. |
| CAX8623-1, ROX197. | Fill Thou my Life. |
| CAX8624-1, ROX193. | Sing, my Tongue. |
| CAX8625-1, ROX193. | The Royal Banner. |
| CAX8626-1, ROX195. | The Lamb's High Banquet. |
| CAX8627-1, ROX195. | Hail, the Day that sees Him Rise. |
| CAX8628-1, ROX192. | Brightest and Best. |
| | Jesus Meek and Lowly. |
| CAX8629-1, ROX192. | Father Most High. |
| CAX8634-1, ROX199. | To Thee, Our God, We Fly. |
| CAX8635-1, ROX199. | Christ is Made. |


Woodley,
Nr. Reading,
RG5 3RT.

17th December 1971

Gentlemen,

"Hillandale News", Page 101 - Commemorative Records

The Queen Victoria Memorial plates were in fact manufactured at the Hanover plant. The original order for pressing these plates for the British market was placed with Hanover on June 13th 1901, and the first deliveries were made on June 19th. It would appear that these plates had already been supplied to the German branch in Berlin, which also supplied the cardboard boxes in which the British issues were packed. The 'L' prefix stood not for London, but 'Plates de Luxe' as all the Memorial Plates were known.

The recording of the Chopin 'Funeral March' which was used for the Queen Victoria Memorial Plate was taken from the matrix for record 147 which was then withdrawn from the catalogue, the number being re-allocated to 'Southern Blossoms'.

The use of the Angel image on the reverse is strange as there is evidence that it was not generally employed (in its first form) on the back until the end of April and the first week of May 1902 and not in the form it is generally known, until a directive was issued from London on May 15th 1902.

As a matter of interest Liii (Plate de Luxe No. 3) with a portrait of Emperor Wilhelm II was in production during the end of July 1901.

(Signed)

Leonard Petts.

From p.119.

Reflex, which for its size surprisingly gave enough volume to fill the meeting room. The next machine played was the Pathé open turntable with the florid metal horn this again sounded very good. We then had a change to lateral cut discs which were played, alternately on a mahogany Monarch Gramophone with the slightly fluted recessed panels, and on an oak Senior Monarch again with matching horn. Lastly, cylinders were played on an Edison Standard with combination attachment, amplified with a six foot Edison Bell copper horn (which arrived in its travelling basket) incidentally this was the largest horn this company ever manufactured and was not advertised as a recording horn. Cylinders played came from the Lambert Indestructable series, and demonstrated was the white, pink, light brown, chocolate and black varieties. The recital then closed and after our Chairman had expressed thanks for such an admirable recital, Mr. Ive (who supplied the transport for the machines) produced an American Tin foil phonograph which he has on loan. Roger Thorne repeated the original nursery rhyme sentences into the machine and some faint sounds were heard. The original lead foil had been removed and we experimented with household cooking foil, although this proved too thin, the stylus perforating the material. Visible recording signs showed on the foil, however. The machine was very simple with only an adjustable screw to raise or lower the stylus from the foil surface. Mr. Ive also exhibited a Pathé disc gramophone and a Columbia duplicating deck for cylinders.

The Editors would like to thank both members for such an enjoyable evening.

* * * * *

In the HILLANDALE NEWS for October 1971, (No. 63) several errors crept into Björn Englund's excellent translation of the D.G.G.history, and members might like to amend their copies:

P. 52, second paragraph "...were sold as previously direct to the dealers.

P. 53, last paragraph should start "This company had been founded..."

P. 56, first paragraph "...verkündet dem Hirten Christi Geburt"

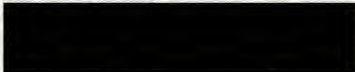
P. 56, sixth paragraph "... Klangfilm..."

P. 57, first paragraph "...a figure which meant not only no profits, but even losses"

* * * * *

NEW SECRETARY

Members will be interested to know that at the Annual General Meeting Mr Bill Brott was elected as the new secretary. Would all members please note that all correspondence other than orders for reprints should be sent to him at the following address:


West Finchley,
London, N3 1PG,
England.

* * * * *

Mr. LUDWIG KOCH, German-born ornithologist, celebrated his 90th birthday in London during the autumn. He was the first man to record the songs of the wild bird (Karl Reich of Bremen recorded captive birds) and was the originator of 'sound books'; he broadcast frequently on the BBC. Given a phonograph by his father at an early age Ludwig Koch recorded Bismarck and Brahms on their visits to his family home.

* * * * *

BILLY RUSSELL, the famous comedian died at the end of November 1971. He had been in show business for 72 years, starting firstly in the Music Halls and then later in films and in television. His first appearance was at the Theatre Royal in Gloucester, where he was paid sixpence a night. He made his first London appearance at the age of twelve at the Royal Albert Music Hall, Canning Town. He later went on to appear in two Royal Variety Performances in 1933 and 1947.

He died in London where he was awaiting to rehearse for a new Television series "The Challengers" which is being transmitted by "Yorkshire Television".

* * * * *

PHUNNYGRAPH

Dear Sirs,

I am a Comedian and I have got spots all over my face. Where would you advise me to go to get some bookings for my act?

Signed
A. Larf.

Ed. You might try the 'ackney Empire

* * * * *

DOWN YOUR WAY

The popular radio programme "Down Your Way" visited Liphook, Hampshire, in January. Among those interviewed was member John Bratley, who talked about his Phonograph and horn Gramophone collection.

He played an 1898 Berliner of Selma Kurz which, he said, was his "favourite find". When asked what was his choice of record to be played he chose one by Doris Labbette.

MAURICE CHEVALIER, known and loved by millions throughout the World for his singing, died on January the first in Paris. He started his career in Paris playing the music halls in 1906, and, for a short time in his early career went under the name of "Le Petit Jesus" whilst entertaining people as a comedian. It was not until ten years later that he was to become successful in his famous partnership with the unparalleled Mistinguette. Together they drew the crowds in to their revues at the Folies Bergère and Casino de Paris.

After taking Paris he was persuaded to come to England and it was in London in 1919, at the Palace Theatre that he succeeded Owen Nares in "Hullo America". He was successful and later appeared with his wife Yvonne Vallee at the then "His Majesty's Theatre" in 1927. "White Birds" was the title. His popularity grew until 1930 when his ability as a singer was well and truly consolidated at the Dominion Theatre in Tottenham Court Road.

He was to go on to star in a one-man show in 1947 where he sung the ever favourite "Thank Heaven for Little Girls" or 'sank 'eaven for leetle girls" as he always pronounced it.

To celebrate his 80th birthday, he went on a round-the-world trip to see once more the crowds of people who had made him the idol that he was. It was at the end of the trip that he sung his last song in public at Paris after 68 years of entertaining the world. He retired to the quiet life he deserved in retirement. To put it in his own words, "ah yes I remembered it well".

AN APPEAL FROM WEST ORANGE.

Our member Harold Anderson of the Edison National Historic Site, West Orange, New Jersey, USA, is attempting to get together some of the early Edison Kinetophone sound films, and is appealing to members who possess or know the whereabouts of any of the big blue celluloid cylinders, or Kinetophone film, as only one or two of the specimen cylinders and film at West Orange pair up. These films were exhibited in the United Kingdom and elsewhere, as well as in the Americas, and Harold Anderson would be glad of members' help in putting him on the trail of films or cylinders for sale, loan, or copy.

CYLINDER RECORDS ON SALE IN 1904from Frank Andrews

Britannia	@10d	Carter & Co 281 City Road
British Phonogram, c/m	@ 9d	British Phonogram Co,
later called		89, Bayham St Camden Town
Brent's Gold Moulded	@ 9d	" " " " "
Columbia XP	@ 1/3d	then 1/- Columbia Phonograph
Edison Gold Moulded	@ 1/6d	National Phonograph Co.
Edison Bell Grand Concert		Edison Bell Consolidated
Edison Bell Ebony	@ 1/3d	39, Charing Cross Road WC
Edison Bell Gold Moulded	@ 1/-	" " " " "
Edison Bell Popular	@ 11d	" " " " "
Electric	@ 1/-	Electric Phonograph Co.
Empress	@ 1/3d	Peter Wyper, Hamilton, Scotland
Excelsior	@ 1/- then 10d	Excelsior Phonostores
Hesse (Hebrew Songs)	@?	Made by Edison Bell for Hesse & Co.
Imperial	@10d	Imperial Phono. Exchange
International Indestructible		International Trading Co.
Lambert Permanent G/M	@ 1/6d	Lambert Co. Ltd.
New Falcon moulded	@ ?	New Falcon Works Ltd.
Pathé Salon	@ 3/6d	Pathé Frères Ltd.
Pathé Intermediate Sln	@ 2/6d	" " "
Pathé Standard	@ 1/4d	" " "
Perfection	@ 9d	Eustace Oliver & Co.
Pioneer	@?	Lucock & Packman later Pearson & Co.
Pioneer Shorthand	@ 1/3d	Shorthand Record Co.
Nobles (bagpipe & concertina)	@ 1/3d	Noble Manufacturing Co.
Star	@ 9d	Phonograph Exchange.

STOP PRESS

Unfortunately due to an oversight by the Landlord of the White Swan, the hall was double booked for our January meeting. In the circumstances Wee Georgie Wood who was to have given us a short programme for the evening, kindly allowed us to postpone the

meeting until another date. We thank Mr Wood for his understanding and offer our apologies for any inconvenience caused to him.

MORE IN NEXT ISSUE

* * * * *

In order for me to finish my series on THEN AND NOW, I am looking for photographs of the record world in the early years. If you have got any, and would be willing to lend them to me for a short time, would you please send them to:

Alan Tuthill,

[REDACTED]

Feltham, Middlesex.

It does not matter where the photographs were taken as I am willing to travel but it would be a great help if you could give me the location. I will refund any postage incurred. Thank you.

* * * * *

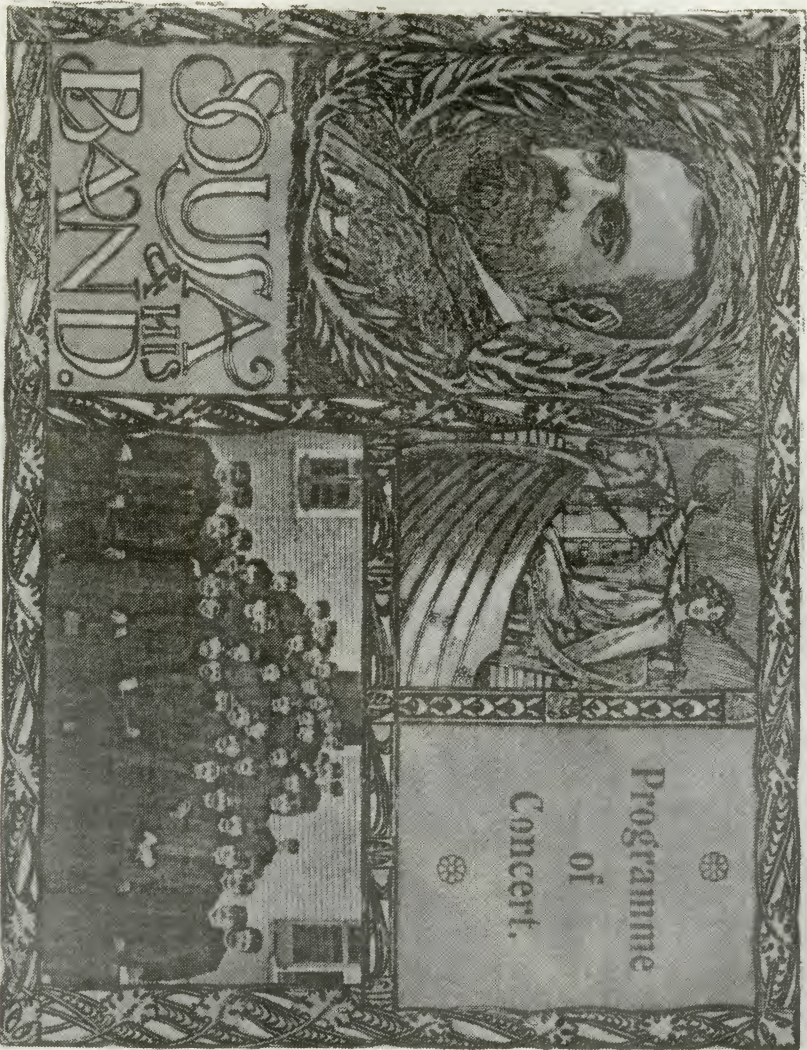
HILLANDALE NEWS is published on behalf of the CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY by an Editorial Committee. Articles and advertisements should be sent to the new address:

[REDACTED],
Feltham,
Middlesex,
England.

Postal Orders and cheques (checks) should be made out to the Society and sent to the Treasurer:

A.D. Besford,
[REDACTED],
Great Yarmouth,
Norfolk,
England.

George Woolford, one of the Editorial Committee is shortly moving from Bromley, and his new address will be appearing in next issue.



Sigmar Enrico Caruso



Signor Enrico Caruso